



NOW THEN.

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NOW THEN
AN OPUS CREATION

NOW THEN.

ISSUE 18.

SEPTEMBER 2009.



PAGE 3.

EDITORIAL.
YOUR NECK OF THE WOODS.

PAGE 5.

LOCALCHECK.
LET THEM WORK IN SHEFFIELD.

PAGE 7.

COUNCIL AXE.
CHOICE, CHOICE, CHOICE.

PAGE 9.

EDINBURGH FESTIVAL.
WATCHING PEOPLE TAKE RISKS.

PAGE 10.

WORDLIFE.
POEMS AND POETRY REVIEWS.

PAGE 12.

NO QUARTER.
MICHAEL MARTIN 'SPOTTED FORAGING' / NERD NAMED AND SHAMED.

PAGE 13.

BERRIES.
REGAL FRUITS EXPLAINED.

PAGE 14.

MEDIA.
BIAS, POLITICS AND THE MEDIA.

PAGE 20.

TOM NEWELL.
SLICK POSTER ART FROM LOCAL LAD HEADING PLACES.

PAGE 33.

SOUNDSYSTEMS.
CULTURE IN SHEFFIELD AND BEYOND.

PAGE 34.

SOUNDHECK.
DECAY ENDS A DECADE. TRAMLINES. BAMBOO. SUBTITLE. ROOM 303.

PAGE 36.

REVIEWS.
MAYER HAWTHORNE. FLYING LOTUS. SBTRKT. PIXELATION. DESIRE.

PAGE 38.

DENIS JONES.
BEARDED MANK MAN CAN REALLY JAM.

PAGE 42.

FILMREEL.
ANTICHRIST. BREAKING THE WAVES.

WE AIM.

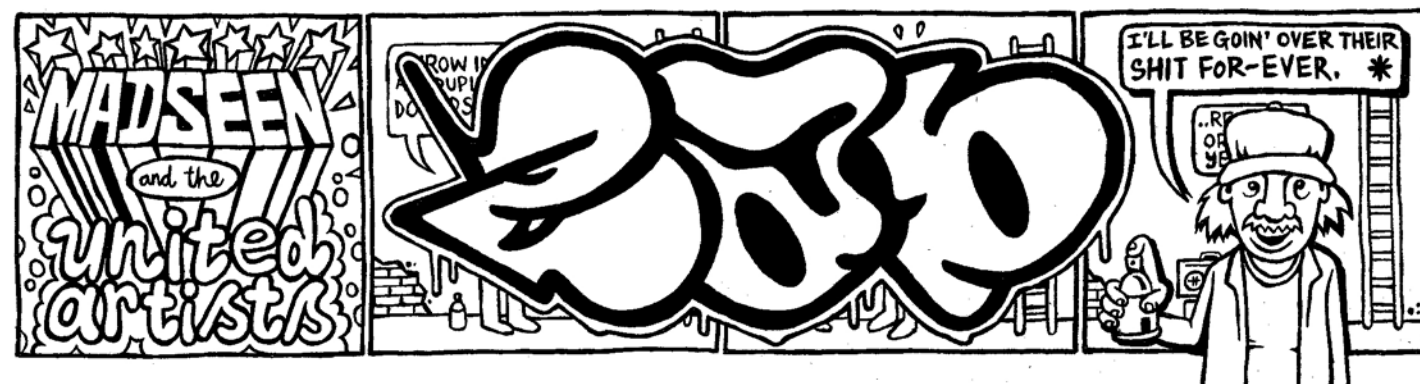
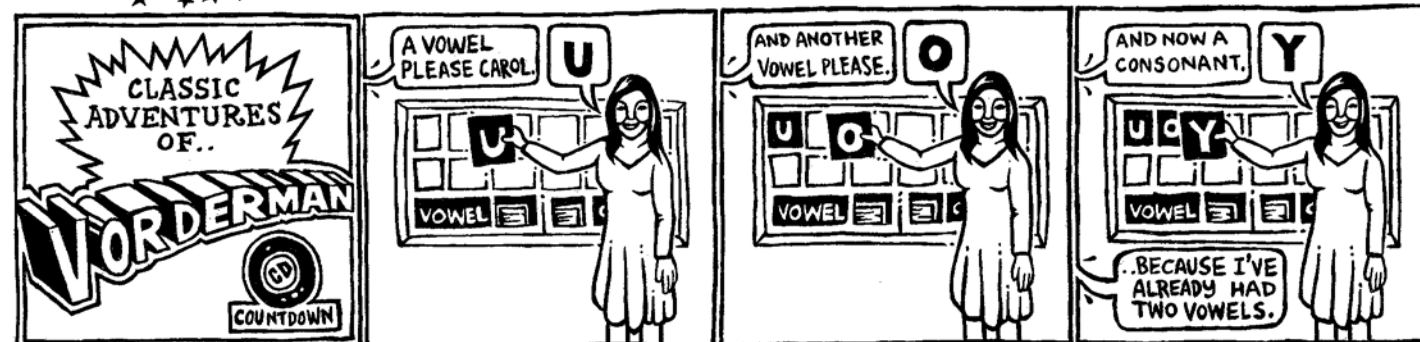
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CONTENTS.

EIGHTY PERCENT PURE, TWENTY PERCENT BRICK DUST.



HI, I'M STEVIE NICKS AND I'D LIKE TO SEE SOME CLASSIC COMIC-BOOK FUN DEvised FROM A COMBINATION OF THE SUPERHERO FORMAT, WHICH HAS ALWAYS BEEN SO DARN POPULAR, AND THE BASIC FOUR PANEL FUNNIES THAT WE ALL KNOW AND LOATH! WE COULD CALL 'EM ..'SUPER HERO SHORTS'.. SWEET!



HI, I'M STEVIE WONDER AND I DON'T KNOW ABOUT YOU, BUT I SURE AS HECK DIDN'T SEE NO REAL SUPER HEROES IN THOSE LAST FEW STRIPS..THIS NEXT ONE HERE AT LEAST REFERENCES A GENUINE CRIME FIGHTING DUDE, EVEN IF NOTHING 'SUPER' REALLY HAPPENS.. ..HURRAH!



* SEE TONY SILVER & HENRY CHALFANT'S SEMINAL NEW YORK GRAFFITI DOCUMENTARY 'STYLE WARS'.

GOOD NEWS FOR ALL THOSE WHO RACE TO GET THEIR HANDS ON NOW THEN ON THE REGULAR - WE WILL BE INCREASING OUR CIRCULATION FROM 2,000 TO 5,000 NEXT MONTH, AS WELL AS ADDING EIGHT SHINY NEW PAGES. WE ARE ALSO IN THE FORWARD STAGES OF INTRODUCING A NOW THEN MANCHESTER EDITION, FEATURING REGIONAL NEWS, REVIEWS AND INTERVIEWS. THANKS FOR YOUR SUPPORT SO FAR.

Watch this space, for new and great things will grow from it. With a bit of luck, and a bit of graft on our part.

This issue features articles on the Let Them Work campaign, Sheffield education, Edinburgh Festival, berries, independent media vs corporate media, soundsystems, Denis Jones and Lars Von Trier. A good mix, I feel.

I would also recommend you read our most comprehensive artist interview yet with amiable poster man Tom Newell. Trust me - it was even longer in its original form. One choice excerpt:

"I suppose my Mum and Dad had a big helping hand in [starting me drawing], but I've got to give props to Rolf Harris."

SAM.

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City of Sanctuary



HURRAY FOR HUMANE THINKING FROM SHEFFIELD CITY COUNCIL! THE COUNCIL'S SUSTAINABLE COMMUNITIES PANEL HAS SUBMITTED A PROPOSAL TO THE GOVERNMENT ASKING FOR ASYLUM SEEKERS TO BE ALLOWED TO WORK. COUNCILLORS STATE IN THE SUBMISSION THAT THE CURRENT RULES ARE NOT MORALLY DEFENSIBLE, DO NOT SUPPORT THE CITY'S ASPIRATIONS AS A CITY OF SANCTUARY AND DO NOT HELP COMMUNITY COHESION.

This is very good timing. It shows support for the national Let Them Work campaign, currently in full swing, and also comes at a time when the Government is proposing to cut support to asylum seekers even further.

Why should asylum seekers be given the right to work? (That's people seeking sanctuary, awaiting a decision from Home Office on their refugee status.) Currently, someone seeking asylum in the UK is not generally allowed to work while their claim is being decided. Instead, those asylum seekers who have no means of support may qualify for limited financial support and accommodation from the Home Office.

The Let Them Work campaign seeks a change in the law so that asylum seekers who are here for longer than six months are given the right to work. These are people living in the UK, waiting in limbo for a decision from the Home Office as to whether they qualify for protection and can stay, which in some cases takes several years. Denying them the right to work prevents them from contributing to the economy, means they lose their skills and become demoralised while waiting, and face yet another barrier to integration. Moreover, for those asylum seekers who have had a negative decision and all support cut, yet are unable to return to their country of origin (in some cases for reasons which even the Government recognises), granting the right to work is a way out of a choice between destitution or working illegally to survive.

The step up of this campaign has come at a crucial time. The UK Border Agency recently announced its intention to slash the amount that single asylum seekers receive. From 5th October 2009, all new single applicants without children will receive £35.13 a week regardless of age, down from £42.16 a week. That's £5 a day to live on. But hey, that's more than those asylum seekers who currently receive nothing...

I know that we're in a recession and I know that there are strict rules about who can work in this country. But while the Government takes the time to make a decision on someone's asylum case, it would be humane and sensible to give those people the right to work in the meantime. There are very few asylum seekers here compared to the number of economic migrants entering the country each year, so the proposed change wouldn't have a huge impact on the job market. What's more, in a time of economic downturn, encouraging everybody who is able to work to do so will help boost the economy and discourage people from going into the informal economy.

Refugee Council and the Zimbabwean Association recently published a report on the wasted skills of asylum seekers prevented from working. As one individual, a qualified nurse who was unable to work for eight years, put it: "Being denied the right to work when seeking asylum is tantamount to prolonging the persecution the victim is escaping from."

The campaign and pledge: refugeecouncil.org.uk/campaigning/letthemwork.

In related news, City of Sanctuary is planning an "ideas day" on 26th September about ways to truly make Sheffield into a city of sanctuary. Contact them to find out more: cityofsanctuary.org.

KAT COUSINS.

LOCALCHECK.

LET THEM WORK IN SHEFFIELD.

PAGE FIVE.

SAT 4TH SEP - PLUG SOUNDCLASH PRESENTS...

JACK & THE Beanstalks

SHOT DEAD + GOODNIGHT ANITA + BLINDSHOT

THUR 10TH SEP - THE GIG CARTEL PRESENTS...

Jon allen

FRI 11TH SEP - THE GIG CARTEL PRESENTS...

THE Men THEY COULDN'T Hang

DEAD LIKE HARRY

SAT 12TH SEP

We Have Band

MAY68 + THE RATHELLS + NAKED POTATO

THUR 17TH SEP

THE Phenomenal Handclap Band

ORANGE 38

SAT 19TH SEP - THE GIG CARTEL PRESENTS...

IMELDA MAY

WED 23RD SEP

SLOW CLUB

THUR 24TH SEP

MUMFORD and sons

FRI 25TH SEP

SIMIAN MOBILE DISCO

YOUNG FATHERS

SAT 26TH SEP

SPEECH DEBELLE

SAT 3RD OCT

ZERO 7

TUE 6TH OCT

BAND OF SKULLS

THE RETROSPECTIVES + BASEMENT PROJECT

WED 7TH OCT

GENERAL FIASCO

SCRIM + RUBELARIS

THUR 8TH OCT

neil Mcsweeney

FRI 9TH OCT - THE GIG CARTEL PRESENTS...

Kate WALSH

SAT 10TH OCT

VOLCANOES

LEFT AJAR + GREEN BALL FLYERS + THE HOPE EXPLOSION

SAT 17TH OCT - THE GIG CARTEL PRESENTS...

THE STORNOWAY

FRI 23RD OCT

INDIGO GIRLS

WED 28TH OCT

THE HOLLOWAYS

SAT 7TH NOV

FRANKMUSIK

SAT 14TH NOV - THE GIG CARTEL PRESENTS...

SCOTT MATTHEWS

VIJAY KISHORE

TUE 17TH NOV - THE GIG CARTEL PRESENTS...

alABAMA 3

TUE 24TH NOV

GOMEZ

FRI 4TH DEC - THE GIG CARTEL PRESENTS...

Legend...a TRIBUTE TO BOB MARLEY

CLUB REGGAE

FRI 11TH DEC - THE GIG CARTEL PRESENTS...

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WED 16TH DEC - THE GIG CARTEL PRESENTS...

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ALL TOGETHER, CHILDREN: CHOICE, CHOICE, CHOICE. POLITICIANS CHANT THE MANTRA OF NEW EDUCATION AS TEACHERS FIGHT EACH OTHER TO DEATH IN A GLADIATORIAL ARENA. PARENTS JUDGE WHICH VICTOR TO TAKE AS THEIR GLITTERING PRIZE.

Choice favours those with the time, money and obsession to get the school that they want. Pushy parents move between catchment areas. The plebs have to put up with pot luck, hoping they don't get Razorwire High, the one with a weekly feature on Crimewatch.

If your precious little Johnny or Jonette ends up in a school where staff morale has been twinned with Mount Doom then it might seem a bit unfair. In any system there will be dodgy schools, but choice really sticks the boot in. Choice creates sink schools, the flotsam and jetsam washing down into places that started out struggling and ended up drowning.

If being fearful of your dad or being a counsellor to your mum seems more important than education, or your self-esteem is dependent on how little you care, welcome to the sink school. If you have become a child refugee, let your host country give you the kind of warm safe feeling a pedestrian would have on the middle lane of the M25, welcome to the sink school. If your parents make emoticon sculptures from recycled plastic spoons and think school is more about ideals than grades, welcome to the sink school.

In Sheffield, Abbeydale Grange has suffered the fate of becoming a sink school. It has gradually lost children from the local community to schools that get better grades. But, for the kids who go there, it offers a home. It teaches that there is community and caring, that there is hope and a way to be yourself without losing everyone else. But schools aren't rated on how caring they are; schools are rated on the national curriculum, programming each key stage of learning:

8 years old - little Johnny should be able to describe what an onion looks and smells like. He also finds the word "poo" funny. At night creatures in the wall make ticking noises, but hiding under the covers helps.

10 years old - little Johnny should understand how to program robotic devices. He also likes drawing but no one seems to notice. If he crosses his eyes the floor makes funny patterns.

12 years old - little Johnny should be able to draw line graphs and interpret them. He has also beaten his high score on Super Mario Kart IV three times in a row.

14 years old - little Johnny should understand the links between taxation and expenditure. He also tries to make links between an in-depth knowledge of heavy metal and the possibility of sex.

16 years old - little Johnny should have a good knowledge of several subjects, with a strategic approach to future employment. He is also getting into drinking and dope, having a laugh, and planning a life outside of control.

The national curriculum is old school, worshipped by faithful parents who reproduce the soulless consumer oblivion that engulfs their children whilst wailing "if only we had filled them with more knowledge". But school is really a place where we socialise, fraternise and kill time.

How much do you remember the knowledge?
How much do you remember the people?

In our world of choice, choice, choice, children will not choose dry, remote, anaesthetic learning. Teachers are breaking new ground in education through game playing, group creativity, teaching practical skills, and not what to learn but how to learn. When not weighed down by league tables and grades, education can be both fun and personal.

Schools like Abbeydale Grange pride themselves on community - not just teaching skills and assuming the personal and heartfelt stops in school hours, but educating the whole child. As children we change from being scared of monsters, to dreaming of things that never could be, to believing in the laughter of friends. We change every day. This is learning. The cliques of politicians and policy wonks who lead us put learning in a straightjacket of dry knowledge, the first step on dividing the personal gut feelings we have throughout our lives from the day-to-day grind of work.

Yet if education continues to develop then that might change what we expect from learning and from work. Children might want to work in ways that involve the personal, heartfelt or fun. The gladiatorial arena of heartless Government will crumble, the choice of picking a school twice in a lifetime cut in half by having a choice over how we work and learn every day. But that development depends on supporting education that looks forward, instead of turning back to impersonal targets and learning without heart.

FLAGS is the campaign to save Abbeydale Grange School, currently under threat of closure:

facebook.com/group.php?gid=95897047889

Campaign for state education, promoting locally orientated education for all:

campaignforstateeducation.org.uk

Home education - the alternative to schooling:

freedomforchildrentogrow.org

COUNCIL AXE.

CHOICES, CHOICES, CHOICES.

PAGE SEVEN.



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IT IS HARD TO DESCRIBE THE SCALE OF THE EDINBURGH FESTIVAL. INCORPORATING SEVERAL DIFFERENT FESTIVALS WITHIN IT (INTERNATIONAL FESTIVAL, DANCE, BLUES AND JAZZ, FILM, THE FRINGE), IT IS THE BIGGEST TOURIST ATTRACTION IN THE BRITISH ISLES.

This year the Fringe alone features 34,265 performances of 2,098 shows in 265 venues, originating from 60 different countries. It is the largest arts festival in the world, attracting students, touring companies, magicians, musicians and the general unexplained madness of any festival that runs for an entire month and requires a small army of ushers, performers and technical staff to keep it running. The atmosphere across the city is tangibly excitable. Fistfuls of flyers are traded constantly across The Royal Mile, the streets shuddering under the sheer weight of people, street performers and tired actors trying to drum up an audience for their piece of 'exciting new writing'.

The most engaging thing about watching performances in Edinburgh is that you are watching people taking risks, sometimes at the beginning of their creative journey without the experience to realise their ideas, but they are usually having fun with it. That said, there is a lot of filler. You should be able to spot them from a mile off, looking as if they're on their way to a last minute fancy dress party after days of drinking, stuttering along a re-telling of the plot of their new adaptation/creation and failing to inject it with any real enthusiasm. Think *Pride and Prejudice* but with zombies and hilarious dialogues about the perils of social networking sites.

For me, the most striking part of the festival was the atmosphere of a music festival maintained across a whole city for an entire month. Chances are the person standing next to you could be Iago, Charles Bukowski, Robert Burns or even Paris Hilton later that day. For me there were three particular plays that caught my attention. Firstly, *His Ghostly Heart* was stunning. From one of the creators of *Skins* and set in semi-darkness, the audience observes a couple's pillow talk. The play explores how they re-imagine and engage with aspects of their past and how their actions influenced other people. It highlights the dangers of memory forcing you to re-live certain moments in an attempt to have understood them, but when a solution remains elusive the search becomes more akin to torture than education.

An Evening with Psychosis was a production from Sheffield's own Point Blank theatre. It was a piece of verbatim theatre, based on real interviews of those affected by mental health issues, strung together by a Red Dwarfian narrative of a spaceship attempting to hold reality together. It was well choreographed and acted throughout, although sometimes the jump between narrative and the interviews seemed jarring. The use of multimedia and cameras on stage created new and interesting possibilities of staging the scenes and added pace and depth to the production as a whole.

Forward-thinking and innovative, Rachel Rose Reid's solo production *And How They Lived* was storytelling at its best. Re-working both popular and obscure fairytale/creation stories, she effortlessly brings them to life through voice, movement and song. Walking the line between spoken word and theatre, she managed it with skill and grace while retaining a cohesive theme to the whole piece.

The Penny Dreadfuls' *The Never Man* was a sketch comedy-based piece centred around 'Beef Themepark Island'. While attracting good reviews and sell out shows, I found the writing slightly tired, relying too heavily on hammed up character types rather than any particular skill in characterisation or rhetoric. The Boom Jennies sketch show was better: very high paced, well structured with better developed character comedy. Imaginative and original, the sketches were steeped in exaggerated moments of social awkwardness and play that were still rooted in reality but never took themselves too seriously.

Edinburgh does have its problems. It is prohibitively expensive for performers and the public alike, with an hour show averaging at about £8 a ticket and the vast majority of performers returning home in September out of pocket. With no quality control or limit to the Fringe, it is possible it will get harder to separate the good from the bad. However, this is the single biggest outpouring of art and imagination anywhere in the world in August. It might just take you some time to find a diamond in the rough.

JOE KRISS.

EDINBURGH FESTIVAL.

WATCHING PEOPLE TAKE RISKS.

PAGE NINE.



WE ARE A LIVE LITERATURE AND MUSIC ORGANISATION THAT HAVE BEEN ACTIVE IN SHEFFIELD SINCE 2006.

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THE STORY OF HALI.

She was thrown to shore amid the dawn’s wreckage. And there she cried in the final exhale of a perfect storm. The ocean settled to a whisper, shushing sorrows in the mist as she lay, battered by the sea, birthing, near drowned; bleeding on the beach. The night had sapped her strength. The sun now gave her shame. The winds swallowed her whaling voice. And the waves; they washed her infant son in the lapping tongue of father’s undoing.

The woman wrapped her son in a torn scrap of canvas, and placed him in the shaded hull of a shattered wood fishing boat. With her last breath drawn, she wrote his name in blood across splintered deck planks.

The waves; they pawed at her feet. Hush... hush, they pawed at her breast. Come... Yes... She rose and she fell. Come, and she rose. Yes, and she fell away on a frothing sheet of sun’s diamond shards; Taken to an ancient place, where all things seek refuge in time...

The boy cried all through the climbing day. To the very height of noon, he cried... Sun scorching pale cheeks, nose and eyelids. And he lay, dying in birth; no language endowed to shelter pain. No shadows of curious survivors to coddle him now, nearing the end at dusk, where pastel clouds scroll their blessings on darkening skies.

The late-waxing moon rose, first but a glimmer on black rippling skins. It rose, and cast it’s gaze; a fallen white obelisk; a path of white light stretching from silent horizon to hissing sands.

The child’s cry grew tired, answered only by the bell tolls of a buoy off the cape, and the curious call of a black bird. “Kraha kraha” the bird sang, fluttering to perch on the moonlit hull, upturned to the shore-less sea of stars. The bird stood, poised with head cocked ever slightly, as if listening for the voice of what’s yet to come, charting course on the far side of things. “Are you not well little one?” The child did not respond.

“Dear boy, Kraha! Look here. A name. Yours, I reckon. Listen now. Yes,” the bird whispered. “The waves speak it.”

The bird batted its blacker-than-night wings, brushing sands from the boy’s parched lips and troubled eyes. With feathers cupped round infant ears, the ocean’s voice settled slow, now stirring. “Yes, she speaks it now,” the bird continued. “I’m sure of it kraha. Listen now...”

Hali... shh sshhhhhali... Hali... shh sshhhhhali.

“Yes, it is so. She calls you boy, and I fear she’ll not stop, until she holds you once more in her arms. Hold fast now Hali,” the bird said, with a tenderness not born of such a form, greased in moon-glow. “Be strong little one, and I will eat your eyes without joy. And together we will fly from this charging ocean.”

And so his corpse lay, marred by two empty eye-sockets, brimming the void. Blood turns black in white light, staining sand-crusted porcelain cheeks, soon to be washed once more...

“Krahalii! Hali Hali!” the bird called through the night.

An infant ghost exhales. Life times stand between us now, and still we listen for mother’s voice, calling on the tide under a late waxing moon; calling her son’s winged spirit: “Hali... Come... Lay with me here, and I will nurse your soul to sleep.”

DAVID WOOD.

Chris Jones.
MINIATURES.
Longbarrow Press, 2007.
ISBN: 978 1 906175 01 6.
Paperback, £4.

There aren’t many contemporary male poets writing on parenthood. One tends to think of talented female poets like Susan Wicks, Penelope Shuttle and Kate Clanchy where poems on childbirth, babies and toddlers are concerned. It is refreshing, then, to find Sheffield poet Chris Jones handling these subjects in his sequence collection Miniatures and doing so with maturity and genuine emotion in poems that remain precise, rooted and – on the whole – unsentimental.

The ten vignettes that make up Miniatures are primarily concerned with language and memory. The first tells how the poet’s young son speaks “in riddles” just before sleep, rehearsing “to the clock-face soft non-sequiturs” – a baby’s unique perspective on the world made vivid in their early grasp of language, what a later poem calls “vowels fanning out like petals”. However, the poems show this language of infancy to be something which is quickly lost – the narrator’s son is forever “out-leaping” him, a “clumsy-fierce”, inquisitive and adventurous mind who, in the sequence’s closing poem, comically fixes “a fine moustache of grains” from the beach and in turn “summons the ocean”. It is the narrator who is often left both amazed and slightly bewildered, then, “barely remember[ing] those first three months” as his son quickly grows up. In spite of their thematic repetition, it is this atmospheric and evocative edge to the poems that holds the reader’s attention.

Miniatures is also enjoyable for its stylistic qualities. Some fine, if occasionally predictable, poetic description emerges in certain poems, “the trunks and branches” of a wood seen from a car, for example, “thinning to infinity, / all laid out, pared back, manicured, / so much that light and bough-shade throw a pattern / as even as the fine weave of a rug’. There are, however, a number of dud metaphors and similes dotted through the pamphlet, as in eyes compared to “bottles swilled with light”, while flowers, the wind and butterflies appear quite frequently, sometimes to little or no effect. Overall, though, Miniatures is an admirable and intelligent short pamphlet of poems, and one that contains some enjoyable and memorable writing.

BEN WILKINSON.

M.O.T.

I said let’s talk
in a lay-by in March.
Our reasoning fogged the windows
making it hard to leave.
He sighed into the glass,
making it even harder.

Then we got into the back
and made love until
we were disgusted with ourselves,
and amazed at each other,
and liberty was out of the question.

LAURA BOTTOMLEY.
First published at cadaverine.com.

SIR RESOLUTE.

Do Wizards have manacles?
If not,
then what are those chains
around your wrists.

I see you less as sheep
than in sheep clothing.

Do you see -
like this?

Does your sadness have depth,
or does your depth

make

you

sad?

A wit as quick as yours
must mainly shrug
and nod.

and

nod.

For meaning is moronic
when objects
and feelings

can be abstracted.
reduced,
Laughed at.

Like Attenborough

This is your planet. Dickhead.

Will you bring us all down to the level of of test
nature
tube
nurture?

So that in the dark comfort of your lair

you can talk of concentric circles.
of the lines truth in
geometry.

Knowing that I know

Patterns mean everything to you.

Don’t they.

JAMES LOCK.

WORDLIFE.

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

MICHAEL MARTIN BEGINS FORAGING FOR NUTS AND SEEDS AHEAD OF WINTER HIBERNATION

Former Commons Speaker, Michael Martin, has begun foraging for nutritious nuts, seeds and berries ahead of the long Highland winter, according to sources near his new home on the Isle of Arran.

Sightings this week of a middle-aged, bear-like creature snuffling around in woodland on the Ayrshire island confirm that Martin has adapted to his new habitat outside the Westminster village and is preparing well for hibernation. There had been little sign of Martin since he was released into the political wilderness in June following his role in the MPs' expenses scandal.

Shopkeeper Alistair McLeod was one of the first to spot the exiled speaker. "I was unlocking the grates on the front of the shop on Monday when I heard a crashing sound from the alley at the side," he said. "I thought it must have been a fox or something – they often get out there and go through the bins."

He continued: "I went round and caught a glimpse just as he scurried off into the bushes at the side of the road."

Further sightings were reported in the following days by Lorraine Moore at the end of her garden and by hiker David Hitchings in a wooded area near the foot of Glen Rosa. All three claimed to have seen a large, slow-moving animal apparently searching for food before being disturbed and loping off into the undergrowth.

The creature was confirmed as Martin on Wednesday, when the RSPCA was called in to investigate and found a den of branches and packed leaves, as well as a hoard of wild fruits, in a secluded area of nearby Machrie Moor.

"Martin is known to be a reclusive beast so there's little opportunity for close observation," said Stephanie Harvey, the officer leading the observation. "But the evidence we've found here makes us confident this is him."

She added: "We had worried that Mr Martin might not last long after being rejected from the Westminster pack, but it seems he's learning to thrive in his new environment. This den is warm and dry with a good ambient temperature, and there are signs he's made a good start on foraging for the protein-rich foods he'll need to maintain body fat in the cold months ahead. It's promising news."

Harvey said that if all goes well and Martin survives the winter, Arran could be a potential destination for Gordon Brown once he too is cast into the wilderness after next year's general election.

PENCIL-NECKED DWEEB "A TOTAL DOUCHEBAG"

CLASS POINDEXTER KEVIN WEISZMAN'S STATUS OF TOTAL DOUCHEBAG WAS CONFIRMED YESTERDAY IN A HANDWRITTEN MEMO LEAKED TO NO QUARTER.

The document, drafted by classmate Lauren Hicks, a popular member of the cheerleading team at Fort Nelson High School, Massachusetts, USA, was countersigned by select members of the form group.

In an interview with No Quarter, Hicks drew attention to Weiszman's well-documented history of geekoid behaviour.

"Like, the guy is just a complete fuck-tard. He never says anything in class, his hair is a gross ball of grease and he makes this totally weird moaning noise when he's making notes."

Yesterday's memo came as no surprise to many of Weiszman's peers.

Previous documents have catalogued his steady decline in popularity in increasingly damning terms, from the relatively lightweight 'pencil-neck', noted early on in the academic year, through 'butt-plug', 'ass-hat', 'gaywad' and finally 'douchebag'.

Despite this long legacy of insults, Hicks still feels that none of them have lampooned Weiszman's character as accurately as she would have liked.

"We really thought we were there with ass-hat, but as soon as we reached a consensus, Kevin started acting like a hardcore gaywad."

Hicks continued: "Part of the reason that we've chosen douchebag is to do with its adaptability. Kevin's just such a nerdlinger that it's difficult to pin him down with just one easily memorable phrase."

"We think we might have nailed it this time, though."



AS THE LAST BOTTLES OF ELDERFLOWER CHAMPAGNE MAKE THEIR WAY THROUGH MY SYSTEM, I ONCE AGAIN GO IN HUNT OF THE ELUSIVE ELDER. NO LONGER IS THE AIR FULL OF THEIR HEADY AROMA, RATHER THEY OFFER UP THEIR FRUITS WHICH DRIP LIKE SWATHES OF RUBIES ON THEIR BOUGHS. THESE SMALL BLOOD RED BERRIES HAVE PREVIOUSLY NEVER HAD MUCH OF A DRAW, BUT AFTER MY FIRST TENTATIVE STEPS INTO BREWING AND THE SUCCESS EXPERIENCED, IT'S TIME TO TAKE ON THE ELDER AGAIN AND ATTEMPT A HIT AT THE STRONGER AND MORE PUBLICLY SOUGHT ELDERBERRY WINE.

Brewing has always been a massive part of our culture. In times past, when water would bring on premature death, mead, beer and wine were the preferred tipples of the nation. Since then our relationship has been fraught with bouts of excess and abstinence. Now, with excess in vogue, what better way to be fully à la mode than to make your own elderberry snorter? The process is simple and the satisfaction gained from the collecting, brewing, bottling and eventual consuming makes the imbibing of it more akin to communion than getting spandangled on home brew.

But what other delights are available for those who have the means and desire to create something out of the wealth of gems available in the parks, hedgerows, abandoned industries and car parks around Sheffield? One such hardy delight exists all over. At this time of year, it's the turn of the regal blackberry to shine, staining the sticky fingers of those with the patience for prickles. From crumbles and compotes to blackberry wine and vodka, this fruit is a delicious tart respite from the sweetness of the traditional summer fruits.

My favourite way of preserving their juicy blackness through the bleaker winter months is to stew them up with plenty of sugar and turn them into the most delectable jam. It serves to remind me that the summer will eventually return and bring with it another year of sweetness. Now, though, to look forward to autumn and the earthy treats heralded by cascading leaves.

FLORENCE HILLIER.

What better way to cure the midnight munchies than hot buttered toast with a thick layer of homemade jam?

BLACKBERRY JELLY.

(Jelly provides all the taste with none of the pippiness of whole fruit jam)

- 1 kg Blackberries, or as many as you can find
- Sugar – 750 g for every litre of blackberry juice produced
- Water – this is needed to prevent the fruit burning on the pan at the beginning, and to aid their juice being released.

Rinse the fruit under running water to remove dust etc and place in heavy pan on medium heat with a glass or two of water.

Bring to the boil and simmer, stirring and crushing the fruit until the berries are very soft and pulpy.

Strain through a cotton/muslin cloth, squeezing for maximum return.

Measure the juice and transfer to a clean pan with the appropriate amount of sugar.

Heat till sugar dissolves and boil till setting point 105°C or, if when a small amount is spooned onto a cold plate, it crinkles on touch.

Finally, when setting point is reached, decant into sterilised jars, place a small round of waxed paper onto the surface to prevent mould and put on lids.

ELDERBERRY WINE

- 1 kg (approx 2lb) elderberries, stripped from stems (using a fork for this is effective)
- 1/2 litre (one gallon) of water
- 454g (1lb) of raisins
- Pinch of ground ginger
- Six cloves
- 1/2 tsp of wine yeast (eg, Burgundy)
- 150 ml (1/4 pint) of brandy

Rinse the berries in cold water, and place them in a large plastic container, a clean bucket works. Ensure that there are no bits of stalk still attached as this can impart a bitter taste to the brew.

Boil the water, pour it over the berries and leave it to stand for 24 hours.

Press the mixture through a muslin cloth (or clean pair of tights).

Put the juice produced from the pressing plus all the other ingredients bar the brandy and yeast into a preserving pan and simmer gently for an hour, skimming off any impurities when necessary.

Allow the mixture to cool and, when it is lukewarm, stir in the yeast. Transfer it into a fermentation jar, top up, fit an air lock and leave to stand in the dark for two weeks. Rack off into a clean vessel and add the brandy. Then siphon off into clean, corkable wine bottles.

This wine is best if allowed to mature for a few months – if you're able to save it, then enjoy over a cracker at Christmas.

BERRIES.

IT IS NOW VIRTUALLY IMPOSSIBLE TO AVOID THE CORPORATE MEDIA. YOU'RE SURROUNDED BY IT AND IMMERSSED IN IT ON A DAILY BASIS. WHETHER OR NOT YOU WANT IT, IT'S THERE - ON YOUR TV SCREENS, ON BILLBOARDS ON THE STREETS, THAT PAPER LEFT IN THE PUB THAT YOU FLICK THROUGH. EVEN HOTMAIL NOW LOADS AN MSN 'NEWS' PAGE AS YOU TRY TO LOG IN, TELLING YOU WHAT THE BIG BROTHER HOUSEMATES ARE UP TO.

But how many of us actually buy into this version of the media and where do we draw the line between what we accept as fact and what we see as media bias?

There is an accepted definition between broadsheet and tabloid newspapers. We know the news we read in the Sun is sensationalised bullshit and often has little to do with actual fact, but there is meant to be an inherent trust of traditional news outlets such as broadsheet papers and the BBC to present 'un-biased', factual news. But how far should we take this trust?

Ask most people and they'll know that papers such as the Daily Telegraph have a centre right bias, whilst the Guardian and Independent are seen as papers with a left, liberal and ethical bias. But can a paper such as the Guardian or the Independent truly maintain liberal attitudes to the news when it is supported and funded by mass corporate businesses? Can we really trust an article on green issues when on the page opposite there's an advert for the latest Audi A6? Probably not...

Bias within the corporate media has been a source of lengthy debate. A simple Google search of "media bias" will throw up nearly a million results varying from academic studies to ranting diatribes condemning the mass media in one way or another. Many of these sites are confusing - often providing deliberately misinformed or biased opinions themselves - giving little hope to the average Joe trying to muddle his way through the mass media murk.

The American Media Research Center provides some of the most interesting reading. The centre was established in 1987 as a self-appointed American "media watchdog" to bring balance to the American media.

Their core aim, as laid out on their website, is to "not only prove that liberal bias in the media does exist and undermines traditional American values, but also to neutralize its impact on the American political scene".

Over the past 20 odd years these people have made it their mission to prove that the mass American media has a liberal bias and is deliberately misrepresenting the American people. They've collected huge series of reports and studies into journalists' beliefs and practices in America by interviewing a range of the American media elite in an attempt to prove their claims.

Some of their finds have been truly shocking. For example, in 1995 Stanley Rothman and Amy E. Black conducted a survey of the media elite and found 97% of those surveyed agreed that "it is a woman's right to decide whether or not to have an abortion."

Other disturbingly liberal tendencies they managed to identify in the media elite included: 73% agreeing that "homosexuality is as acceptable a lifestyle as heterosexuality"; 71% agreeing that "government should work to ensure that everyone has a job"; and a staggering 75% agreeing that "government should work to reduce the income gap between the rich and the poor."

Perhaps most disturbing for these extreme right media gurus was the finding that the majority of the America's media elite weren't religious, didn't believe in mandatory prayer in schools and, worryingly, had communist leanings...

Obviously the citing of such findings to indicate a mass media conspiracy against the centre right and the American ideal is laughable. Even more ridiculous is the idea that these people are presenting hard scientific proof in their findings. Many of the studies had focus groups as small as 60 individuals, whilst all figures presented as percentages give no indication of the size or make up of the study groups.

However, these findings don't stand alone. In fact, the majority of research available online concerning any Western mass media will tell you that the media has an innate liberal bias. Andrew Marr, former political editor for the BBC, is quoted as saying the BBC was composed of "an abnormally large proportion of younger people, of people in ethnic minorities and almost certainly of gay people, compared with the population at large". This, he deduced, "creates an innate liberal bias" (Media Lens: The Left-wing Media Fallacy).

What all this evidence fails to acknowledge is that although journalists themselves may have an innate liberal bias, they are still working within a socially, economically and politically controlled medium. Although they may display liberal leanings, the content they are able to apply them to is continually sanitised and controlled by the media outlet they work through.

In Media Lens's recently published article, The Left-wing Media Fallacy, some of the core problems behind this liberal view of the media were highlighted. Media Lens, an independent media research site that seeks to "correct the distorted vision of the mass media", raises central issues regarding the worldwide perception of a liberal media.

Key to the arguments presented in the Media Lens article is the actual content that our supposedly liberal media focuses on. As Chomsky says: "Fame, Fortune, and Respect await those who reveal the crimes of official enemies; those who undertake the vastly more important task of raising a mirror to their own societies can expect quite different treatment." (Media Lens quoting Chomsky in The Left-wing Media Fallacy)

Essentially, it's fine for our journalists to be leftwing and liberal when critiquing human rights problems in Africa or East Asia, but the idea of these journalists raising direct and informed critique of Western governments is alien to our mass media.

The bottom line is that no matter the political or ideological pretensions of the corporate media or its editors, they need mass advertising to make money and they need government support to access certain information. Without these they cannot maintain national media.

Add to this corporate bias within the mass media the fact that much of their national and international news relies on information released from our own government or sources within it and a more accurate picture of how our news is put together emerges.

Fortunately, there are now resources open to us that allow us to question the 'facts' presented by our corporate media. Websites such as Media Lens and Indy Media both use evidence from independent observers to question media-accepted perceptions, whilst news sources such as Al Jazeera offer alternatives to Western-condoned coverage of world issues.

George Orwell once said: "The sinister fact about literary censorship in England is that it is largely voluntary. ... [Things are] kept right out of the British press, not because the Government intervened, but because of a general tacit agreement that 'it wouldn't do' to mention that particular fact."

The truth is more disturbing now. Our mass media's hands are tied by the corporate and political control they rely on for their funding and information. Our hands are no longer tied, however, because the resources are available to question these institutions. We would be foolish not to use them.

For further information on independent media and alternatives to corporately controlled resources, check out these websites:

MEDIA LENS.
INDY MEDIA.
NOAM CHOMSKY.
ZNET.
SCHNEWS.
SPINWATCH.

medialens.org
indymedia.org.uk
chomsky.info
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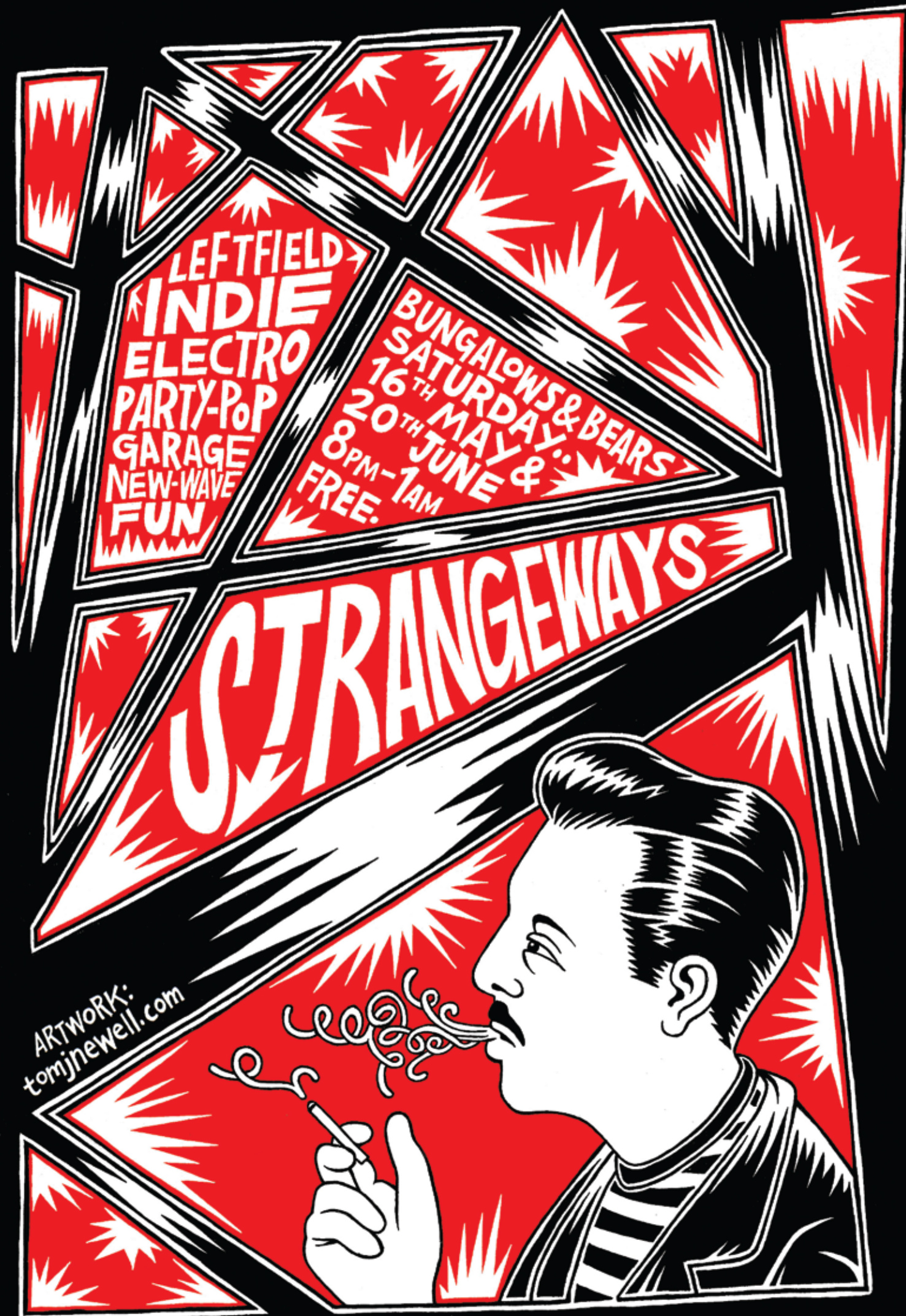
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YEARS AGO, I CAN REMEMBER COMING ACROSS A FLYER FOR THE CAROL ANNE SHOWBAND. AN SIDE PORTRAIT OF A WOMAN WITH ENOUGH ROUGHNESS AND DECO STYLE TO BALANCE EACH OTHER OUT. IT WAS THE WORK OF OUR ARTIST THIS MONTH - A PROPER DOODLER WHO KNOWS WHEN TO LEAVE THE COMPUTER ALONE AND LET THE INK DO THE TALKING.

NT. BASICS, PLEASE. WHAT STARTED YOU DRAWING?

Rolf Harris. I suppose my Mum and Dad had a big helping hand in it, but I've got to give props to Rolf. I used to copy what he did line for line on his old Warner Brothers-endorsed show. Those cartoons always seemed to have a rawness that you never really got from the mainstream Disney stuff. I was steering away from Mickey's bizarre vampire hairline more than anything. What is that all about? He's a pretty abstract interpretation of a mouse. The next big decision was Dandy or Beano, but my Nan used to buy me both so I could sort of sit on the fence on that one.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

Depending on how quickly I arrive at a loose concept, I generally like to employ a series of diversionary tactics while my brain is chugging its way through the requirements of a specific piece. These are just menial tasks like going down to the shop for something that I don't need or checking my inbox even though I just checked it a couple of minutes ago - just doing little things that I can half think about while the rest of my busy mind can figure out something like whether a skull with eyeballs would communicate through the use of a speech balloon or a thought bubble. When the light bulb finally pops up, it's never fully lit. I always push myself to put my pen to the paper before the idea is properly conceived. This way the picture evolves on the page and the 'mistakes' turn out to be exciting, new creative directions that I must've not received the memo about.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

I think that with current media saturation it's probably getting harder to accurately figure that out. I could inject meaning into something by saying that I think a certain pattern that I'd drawn might reference the body paint on the woman off the Midnight Marauders cover, but subconsciously that same pattern might've just been the print that I saw on Betty's dress in Emmerdale. Obviously, there are more clear-cut influences. Charles Burns inspired me to draw the shine on someone's hair in a certain way. The consistent quality of his lines just enticed me to try and emulate it in some way. I'd like to think that the music that I'm inspired by affects the way that I draw too. I'm listening to a lot of oddball, reclusive types at the moment: Gary Wilson, MF Doom, Jonathan Richman and Captain Beefheart. Their ability to weave abstract narratives from seemingly mundane pursuits is something that I really admire.

NT. TOOLS. WHAT DO YOU USE REGULARLY AND WHAT'S YOUR FAVOURITE?

I used to use whatever pen I found lying around and thought that producing a good picture with a crap pen was somehow a more worthwhile achievement, but now I'm rockin' out the Rotring Rapidograph with a nib like one of Robocop's pubes. When I've got something all inked out I scan it and muck about with it a little bit on Photoshop.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

Everything! Hopping between different disciplines was an amazing privilege at Art College that gradually became more and more difficult to continue financially. Everything seemed to be grounded in drawing, though. Whether I was making a video or making something out of clay, I would sketch the idea out first. Even my Dad, who's a joiner, would always explain to me how he was going to build something by taking the pencil from behind his ear and making a sketch on a scrap piece of wood. Maybe drawing as a discipline has evolved from people just being content with the sketch. "I was gonna build this bookcase but I'm so happy with my preliminary sketch I'm gonna leave the books on the floor and hang the sketch in its place!" Photography also influences my work a lot because I draw from photographs I find in the paper or on Google Images. If nature was an artistic medium I think there'd be a lot of copyright infringements.

NT. HOW DO YOU SPEND YOUR DAYS?

When I was making my comic, I really regimented myself to just wake up and draw all day. I dropped out of work, signed on and sank myself into poverty drawing a comic and occasionally nipping out to Café 9 for a coffee. It was awesome! I felt like Jason Lee in Chasing Amy, but I didn't have to wear a cap backwards or live with Ben Affleck. Now I'm in London I work three days a week in an art shop in Shoreditch, but I still get to pretend to be an artist during the rest of the week, drawing things and fuelling the fantasy by doing interviews for magazines... It is pretty chuffing weird to me that I'm being interviewed in a magazine! Don't be fooled into thinking that I'm taking this in my stride.

NT. OUT OF YOUR RECENT WORK, WHICH PIECE HAVE YOU ENJOYED MAKING THE MOST?

I was really into the 'Liars Beware' logo that I drew for my mate Dafydd's new band. I think it should be on the end page of this magazine if my specific instructions have been carried out correctly! Anyway, Dafydd said he liked that whole Mexican Day of the Dead skull vibe. I just drew it really quickly and it ended up looking like an actual logo like what bands have n' that. The comic gave me an unbelievable sense of achievement. Also, I was pretty chuffed with how the cover for this magazine came out. I only usually draw things like gig posters so when Now Then asked me to do this issue I wasn't sure how they would work. I thought people might be like: "What's this advert for a gig that's already happened months ago doing in this magazine?" So I decided to do a new piece especially for the cover and the poster to balance it out.

NT. HOW HAS YOUR ART EVOLVED OVER TIME?

I think it's actually devolved recently to a state that I was probably quite happy with before I was persuaded to conceptualise it all at university. It has gained a bit more maturity along the way, but essentially I'm really happy to be drawing the same kind of cartoony type stuff that I was doing as a teenager, except now with a bit more focus.

NT. HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

Information being more readily available is awesome to an extent, but subcultures used to be the prize for people who could be arsed to go out and find them. Everything gains momentum and reminiscing doesn't get you anywhere, but when you see graffiti and skateboard art diluted into mainstream culture it just makes you feel like you should get some sort of compensation for all the hours you sat in a car park as a kid.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

I really want to get going on Issue 2 of Pictorial Showboat, but I've been caught up with a few paid jobs recently. I'm still genuinely honoured every time someone asks me to draw something for them. I've been doing a few illustrations for Dazed & Confused, which should be a nice bit of exposure, and I've got to draw a poster for a Daniel Johnston gig as soon as I've finished answering these questions so I'd best get cracking!

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY OFF YOUR ART? DO YOU FIND IT IMPORTANT?

I don't really feel qualified to answer this question as I haven't mastered the art of surviving on money from my art alone. I would definitely advise you to try and get hold of one of those Sports Almanacs like out of Back to the Future II that tells you all the sporting results for the next few years. Once you've got one of them you can live comfortably and concentrate on producing a pure form of art that is devoid of agendas and doesn't conform to current trends. That's my advice. If you can't find the almanac, just get your head down and keep at it.

NT. WHAT DO YOU DISLIKE IN ART?

I'm mildly offended by a lot of things. Grammar is very important. If you miss an apostrophe or put one where there shouldn't be one then I think you should have a very valid reason, otherwise it's just laziness. Also, graffiti and 'urban art' (or whatever it's called this week) can be very repetitive. I don't want to sound hypocritical, though, as I'm constantly weary of visual clichés in my work. I suppose when you include recognisable elements in a piece it can work as a language, but over-using something is like a language that people are tired of hearing. If everyone just keeps on drawing monkeys then we'll just end up with a long line of monkeys and no caveman at the end.

NT. WHAT MAKES YOU SMILE IN ART?

Art is definitely at its funniest when you put the letter F in front of it. Other than that I think it's generally a very serious business. There's a constant sense of seriousness about 'proper' art that you can always feel sitting at the back of the gallery tutting when someone cracks a smile. Even with David Shrigley's work, which is quite often hilarious, you never know whether you should be sniggering or scratching your chin and nodding in approval.

Comics don't have the same stigma attached to them, so I think in that sense they're much more open to experimentation. It's like people made their mind up about them years ago when Superman was banging and crashing about and they've kind of been left to their own devices ever since. Occasionally we're forced to look in on comics from time to time, like with Maus, Black Hole or Persepolis and it's like, "Hey, you're not just banging and crashing about anymore."

NT. GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

"A squid eating dough inside a polyethylene bag is fast and bulbous... got me?" I shied away from Trout Mask Replica the first time I heard it and didn't get into it until pretty recently, so I would say just embrace the madness. The way Beefheart just ripped up language and used it as a raw material was amazing. Just the phrase "fast and bulbous" on its own is like the perfect short poem. I also remember the more self-explanatory advice from one of Frank Zappa's songs that I'm sure I would've been thankful for as a young Eskimo: "Don't go where the huskies go and don't you eat that yellow snow."

NT. FINAL THING... YOUR FAVOURITE THING ABOUT SHEFFIELD?

It's the little things I miss the most, like the dirt under Pedro's fingernails at The Grand Potato on Abbeydale Road. When he's cramming three whole baked potatoes into a polystyrene carton that was only ever built for one, and piling them up with enough cheese to sink three whole baked potatoes, you look at that dirt under his fingernails and think: "That dirt is real. That's not even dirt - it's just years and years of compressed cheese that's formed some kind of new, highly flammable mineral like a cheesy coal."

But it's not all just about cheesy coal. Sheffield has got lots of other great things too. If I still lived in Nether Edge I'd be able to nip out, pick this magazine up from The Old Sweet Shop and read this interview. But I can't even do that now so I'll have to ring my sister and ask her what it says.



MATT JONES
speaking to
TOM NEWELL.

TOM NEWELL.

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11th Friday	Dystopia (DJ's)
12th Saturday	Rave Against Racism (DJ's) & BBQ
13th Sunday	Liberty City (DJ's) & BBQ
18th Friday	Y Factor (DJ's)
19th Saturday	Riddimtion
20th Sunday	Sunshine Girls (DJ's) & BBQ
25th Friday	Like Breaks (DJ's)
26th Saturday	Lost Dog (DJ's) & BBQ
27th Sunday	Deep & Twisted (DJ's) & BBQ

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Wednesday's Live Sport & Quiz Night

Thursday's Live Sport & Live Music

Friday's **Live Sport & Live Music**

Saturday's Live Sport & Live Music

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OF YOU AND ME...

THE CROMBORNE

THE HEART OF LONDON RD



SOUNDSYSTEM CULTURE HAS COME A LONG WAY SINCE ITS ORIGINS ACROSS THE ATLANTIC IN JAMAICA. YET IN A LOT OF WAYS IT IS STILL A ROOTS MOVEMENT AND THE DO-IT-YOURSELF MENTALITY OF SOUNDSYSTEM OWNERS IS OFTEN SIMILAR TO THOSE WHO FIRST STARTED PUTTING ON YARD PARTIES.

Back then they would make bass bins by putting drivers in the back panels of old wardrobes and taking the doors off. While most modern systems employ slightly more refined designs, the majority are still custom builds, enabling engineers to tailor their systems to suit the music they want to play. Nowadays what that music is varies from the traditional dub and roots through to more modern dance genres such as techno, jungle and a myriad of other styles, with each system having its own signature sound. This union of electronic music with home-built sound went nationwide with the birth of the free party and twenty years on there is still a healthy scene revolving around putting on such events. A party in June in Shalesmoor stood as a testament to this, when several systems laid on an incredible, shutter-shaking party with several thousand attendees in an empty warehouse. Now Then headed down to the Studio 45 lock up, home to Studio 45 Hi-Fi and <20hz, for a chat about what makes them tick.

What became quickly apparent is that the number one requisite for soundsystem ownership is a love of the music and culture surrounding the scene. There are no great riches to be gained from running a soundsystem, but for both Matt Jasper (Studio 45) and Mark Akid (<20hz), the acquisition of their own soundsystems marked a logical progression in a long association with music. Matt trained as a sound engineer while at university and gained a breadth of knowledge about the technical aspects of playing music. Working for Opus, he was shocked when he discovered the high rates charged for commercial soundsystem hire and decided he could make something as good himself.

A bank loan and many hours of effort down the line and Studio 45 Hi Fi was born, a system designed to sound individual, with the versatility to put on bands in bars as well as shake your bones at nights such as Dubcentral and The Mad Hatter's Ball. Matt has promoted his own gigs under the Studio 45 Knees Up banner and if you fancy hearing bands and DJs in a completely new way for a modest fee then I recommend you keep an eye out for the next one.

Mark of <20hz also came into the game through an apprenticeship in sound engineering. When asked at 16 by his school careers advisor what he was interested in, he realised he would only be happy working around music. He got trained up the hard way, putting in hours of work for free at the Boardwalk in return for learning the mechanics of sound. Initially putting on metal nights, Mark was grabbed by the emergent dubstep sound. As he puts it: "I realised that I really liked bass. Bass is pretty cool." With this in mind, Mark soon realised there was something lacking from Sheffield's growing dubstep scene - sub bass provision to match the size of the tunes. Thus <20hz was born, providing dubstep as it should be served - "...if the first three rows of people in front of the hogs aren't hurting then something's not right." As well as putting on free parties, Mark promotes in the city, bringing sterling dubstep lineups to nights LFO and Subtitle with the lashings of bass they deserve.

This promotion within venues is something that seems to be getting more and more popular among Sheffield systems and it is important to their health that these events continue to be frequented. In most other big cities you would pay upwards of a fiver for a good dance music event mid-week. In Sheffield you can go to a night with a huge sound and a massive line up most weekends for a smaller price. These are for many systems the only way of making money, so before bemoaning the fact that the events aren't free (as has been common in certain Sheffield circles recently), consider the amount of money it costs each time these rigs set up a free party and show a little goodwill by paying their nights in town a visit once in a while. The music and crowd aren't much different from those at free events and with autumn coming there are certain advantages to having a roof over your head and some heating.

BEN DOREY.

SOUNDSYSTEMS.

CULTURE IN SHEFFIELD AND BEYOND.

PAGE THIRTY-THREE.

DECAY ENDS A DECADE.

3RD AUGUST.
@SOYO.

DECAY ENDS A DECADE ARE THREE WANDERING SHEFFIELD ELECTRO SCAMPS, TWO THIRDS OF THE BAND LIVING IN LEEDS MOST OF THE YEAR WHILE THE ODD MAN OUT DECAMPS FURTHER AFIELD TO BRIGHTON.

They've done the rounds, notably flexing the Get It Loud events at Lancaster Library, but are rolling out a clutch of hometown dates over the summer. The second of these takes place on a Monday night in the ultra-salubrious environs of SoYo. It's a darn shame that this fine space is under-used for music at the moment. The live Monday shindigs are a shuffle in the right direction, but the tastefully refurbished semi-subterranean chamber with its brick arches screams out for the heavy club usage you can imagine it getting in Glasgow or Manchester. Sadly you can almost smell the proximity of West Street's armpit and end up reasoning that the venue owners are hedging their bets...

Supporting tonight are Radioghost, who knock off a slightly unwise cover of Death From Above 1979's 'Black History Month' before settling into some shambolic Krauty noodlings that can't help but sound a bit half-arsed in comparison.

In fairness they hold their hands up to being live novices. It does sound a lot like sitting in on someone's rehearsal jam.

Decay Ends A Decade mercifully seize things by the throat with their pulsing, day-glo electro-rock. There's more than a hint of Cut Copy-esque swagger as they zip through a potent selection, cockily sandwiching a big wedge of Daft Punk's 'Da Funk' between 'Outside' and 'To Be You'.

Despite the venue's less-than-perfect live acoustics, the sound is satisfyingly full fat, though the brief set leaves plenty of audience hunger. Luckily they are playing two more shows here during August. You should check them.

ALEX TURNER.

TRAMLINES.

24TH JULY.

LOST BROTHERS.
SLOW CLUB.

TRAMLINES HAS BEEN BILLED AS A CELEBRATION OF MUSIC IN THE STEEL CITY. A LARGE NUMBER OF THE CITY'S BARS AND VENUES ARE PLAYING HOST TO LOCAL AND MORE FAR FLUNG TALENT OVER THIS JULY WEEKEND.

Trawling round the gig hotspot of Division Street gives me an opportunity to check out loads of bands, and all for free. However, it's not until I settle down at the Bowery that I see a full set.

The Irish duo The Lost Brothers take to the stage against a noisy backdrop - a predictable outcome from a weekend city bar setting, but one that can easily choke acoustic music such as this. But they perform admirably, their creamy Everly Brothers-esque harmonies floating over the din. Their music is firmly rooted in '50s rock n roll and '60s folk. Beautifully-blended voices are underpinned by well crafted song structures. Nothing here is fundamentally ground-breaking, but forms a pleasant contrast to much of the other indie rock on display.

Whilst I could find criticisms with the festival, the whole evening leaves me with a warm fuzzy feeling. Venues are packed with appreciative audiences, graphic artists adorn canvases and a friendly atmosphere fills the streets.

ED WOOLLEY.

BAMBOO.

14TH AUGUST.
@FORUM.

WITH THE RISE OF DUBSTEP AS A POPULAR CLUB GENRE IN THE PAST COUPLE OF YEARS, OTHER STYLES ARE GETTING MORE AND MORE NEGLECTED IN SHEFFIELD.

Posters promise new wonkier-than-thou nights with hyperspace subtones, packed with so much LFO that you'll vomit up your pancreas, but it's rare that any really step outside the boundaries.

Enter Swank & Jams, a brotherly DJ duo who started Bamboo with something a little different in mind, united by a love of all things funky and a touch of healthy sibling rivalry.

Tonight sees them play a back-to-back set that joins the dots between afrobeat, ska, funk, soul, dancehall and Balkan with ease. As ever, the tunes are well blended so the mix never jars despite its variety, and such generous helpings of Quantic are always fine by me. The Forum seems like the perfect venue for it as well, bringing in young and old for a good honest boogie.

Bamboo usually falls on the second Thursday of the month, but the next one takes place on October 8th, featuring a carnival theme, various giveaways and a guest appearance from Sequoia Soundsystem's Rob Tribal. Afro wigs not compulsory but certainly encouraged.

SAM WALBY.

SUBTITLE.

22ND AUGUST.
@CORPORATION.

SUBTITLE HAS BEEN TEARING UP CORPORATION FOR A WHILE NOW, AND WITH THE ESTABLISHMENT OF A MONTHLY SATURDAY NIGHT SLOT IT'S RISE LOOKS SET TO CONTINUE.

Bringing a variety of bass-centred music with a tendency towards the Sheffield dubstep sound, the night is powered by a monstrous link up of <20Hz and Studio 45 Hi-Fi, ensuring that the appropriate kick-in-the-guts bass is maintained throughout proceedings.

Warming up was Vandal, whose adept mix-up of dubstep and 'sheffstep' got the crowd psyched. It also demonstrated how far steel city producers have come in the last 12 months, with local smashers standing shoulder to shoulder with - and sometimes exceeding - tracks from big name London producers.

Crissy Chris was up next. The headliner demonstrated considerable deck dexterity and an ability to play the crowd that you would expect from a seasoned campaigner. There were diversions into drum 'n' bass and jungle which changed things up a bit, but he may have been guilty of letting the dubstep sections get a bit stagnant at points, selecting a number of similar tunes back to back.

He was followed by Squire of Gothos, whose unique and slightly psychotic mash up of just about every dutty genre of dance music demonstrates a great deal of skill and imagination whilst still completely tearing up dancefloors (and possibly being a key factor in the over prescribing of sedatives to grannies across Yorkshire). Check them out before they go global!

BEN DOREY.

ROOM 303.

22ND AUGUST.
@HARLEY.

TECHNO HAS BEEN A BIT UNDERREPRESENTED IN SHEFFIELD EVER SINCE THE DEMISE OF URBAN GORILLA AT THE START OF THE YEAR.

Regular nights like Tinnitus still bring the real four-on-the-floor heaviness to the Red House every month, but for those with a slightly less hardcore palette, there is Room 303.

Blending techno and old skool with jungle and dubstep might seem like a strange option due to their inherent stylistic differences, but it actually worked quite well, giving the night a sense of progression. The fatness of Danger Noise soundsystem definitely helped.

DJ Desertbud focused on the jungle side of things, playing some deep and bassy cuts as the room filled up. Ex-Tuesday Club resident Mr Griff then turned the mood harder with crooked, heavy techno with hints of breakbeat. Oh, how the Tuesday Club must have sounded before my time...

Darc Marc played a couple of hours of hard acid techno and old skool, bringing people out of the woodwork to fill the Harley dancefloor. The set is tightly mixed and suitably loud - too loud, perhaps, for some, but proudly loud nonetheless.

Due to aforementioned loudness, Room 303 is hell for some and heaven for others. Which are you?

LAMBERTUS PRENT.





MAYER HAWTHORNE.

A STRANGE ARRANGEMENT.
STONES THROW RECORDS.

'WE MADE A STRANGE ARRANGEMENT' HARK THE HARMONIC OPENINGS, AND WE ARE INSTANTLY IN LOVE WITH MAYER HAWTHORNE, THE ONE-MAN SOULSMITH WHO IS ABOUT TO SHAKE THE REVIVAL INTO SHAPE.

Hawthorne burst onto the scene last November with the phenomenal single 'Just Ain't Gonna Work Out'. His silky smooth vocals blend blissfully with guitar, bass and a breakbeat that is reminiscent of the Slum Village classic 'Fall In Love'. I was shocked when I found out that this song was released in 2008, just as I was when I learned that he performs almost all of the instrumentation himself, as well as orchestrating the production.

Having grown up just outside of Detroit, Hawthorne's life has been heavily influenced by soul music and in particular the legendary Motown label. This album pays respect to those golden days in the most perfect way, giving them a new lease of life and a new direction. Other tracks to look out for are 'Your Easy Lovin' Ain't Pleasin' Nothin'', a sure-fire crowd pleaser that will have the mods reaching for their talcum powder.

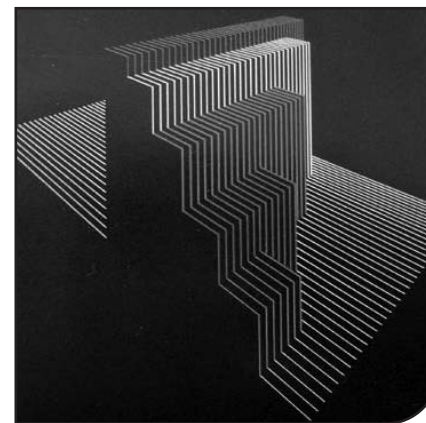
Also 'One Track Mind', which is slightly in the styling of The Supremes (or any number of wonderful groups from that period) and 'The Ills', clearly a tribute to Curtis Mayfield with its infectious percussion and euphoric brass.

Most intriguing though is the last track, 'Green Eyed Love', which has more of a psychedelic dub feel to it, almost acting as a salute to the past and a smoke signal to the future, letting us know that it's not just about repetition, it's about progression.

Although currently far more underground than the likes of Amy Winehouse or Mark Ronson, I think Mayer Hawthorne has the talent, passion and integrity to make it to the top and probably make less of a mess of it when he does. However, the idea of mainstream success will probably perturb the Stones Throw massive as much as it excites them.

A Strange Arrangement is due for release September 7th.

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SBTRKT.

INNER CITY LIFE (REMIX).
MYSPACE.COM/SUBTRACTONE.

AUGUST HAS BEEN A GOOD MONTH. SUMMER IS AT LEAST PRETENDING TO BE HERE AND I'VE JUST HEARD SBTRKT FOR THE FIRST TIME. LIFE IS SWEET!

The limited vinyl release of Sbtrkt's reworking of Goldie's 'Inner City Life' is absolutely beautiful. It takes a big effort to come close to the original, but this 2-step remix manages to retain all of the emotive energy of this classic anthem. The piece carries the listener through a 7-minute epic with a driving, almost four-to-the-floor kick drum pattern and subtle percussive progression.

With a Radio 1 support repertoire including Giles Peterson, Mary Anne Hobbs, Benji B and Mistajam, and forthcoming releases on Planet Mu, XL, Ramp and Zomby's imprint Brainmath, it's safe to say it's exciting times for this young producer.

It has been a pleasure to get to know Sbtrkt's music and this release has reminded me why I am a complete music addict.

JACK OPUS.



VARIOUS ARTISTS.

PIXELATION.
BITCRUSHER RECORDS.

BREAKCORE IS ONE OF THE ULTIMATE ACQUIRED TASTES. DESPITE ITS REPUTATION AS THE GRIZZLY BEAR OF THE ELECTRONIC WORLD, MOST BREAKCORE RECORDS HAVE A LOT MORE TO SAY FOR THEMSELVES.

Pixelation, the new compilation from Bitcrusher Records, is one such release. Often varied in style and texture, at times tongue in cheek and often massively filthy, almost all the tracks have something to offer.

From the opening cacophony of modified breaks and cheesy synth lines in Autonon's 'You are very welcome song' to the beautiful rising intro to Machinochrist's 'Driftglass', this compilation provided me with many an aural treat. Another highlight is Gash's 'Mainframe', which combines meticulously layered breaks and glitches with a wobbly dubstep bassline. Don't get me wrong, not every track is memorable. But many are.

Free music is often accused of being devalued by the netlabels that release it and the downloading public. Yet in a world where a very large portion of the music on offer by major imprints is dull and overproduced, it seems right that there should be another option, somewhere to really express ourselves. Pixelation is a great example of this: crazy, inventive and free.

Download Pixelation at bitcrusher.co.uk/release/7.

FRED OXB.



DESIRE.

II.
ITALIANS DO IT BETTER.

SOULS ALREADY SICK OF WHAT LITTLE SUMMER HAS GRACED THESE ISLES IN 2009 AND PINING FOR A BIT OF DECEMBER IN THEIR ICY LITTLE HEARTS COULD DO WORSE THAN CLAP EARS ONTO DESIRE'S II.

The album, recently issued by US Italo-disco dons Italians Do It Better, shies away from rampant dancefloor gallop in favour of the mournfully kitsch territory colonised by brethren such as Swedish chanteuse Sally Shapiro. From the outset, the necessary elements are in place for an atmos of faded ghostly decadence, easing in with the canned applause and deadpan spoken intro of opener 'Montre Moi Ton Visage'.

Further along, brittle beats pop and snap beneath the obligatory vintage synths, tacky-tinkly guitar and piano motifs and an ever-present vinyl hiss, while Megan Louise's desolate vox round out the bittersweet vibe.

So far, so retro, but II steers clear of revivalist pointlessness by packing barely an ounce of flab on its 8-track frame. Instead you've got a small but perfectly-formed time capsule of gorgeous dance-pop that's as likely to provoke a tear as an ironic smile by the time the fantastically blue 'If I Can't Hold You' hoves into earshot. Or maybe I'm just a supermassive wuss.

Big recommendation anyhow.

ALEX TURNER.



FLYING LOTUS.

LA EP 3X3.
WARP RECORDS.

THIS IS THE FINAL EP OF A SERIES FROM LA PRODUCER FLYING LOTUS, WHO HAS IN THE LAST TWO YEARS BEEN PROCLAIMED A BIT OF A GENIUS BY ALL AND SUNDRY.

Unusually, we at Now Then aren't going to disagree with them, as this new release, consisting of five remixes as well as two brand new Flylo compositions, demonstrates both the man's own inspiration in abundance and his ability to inspire others.

LA EP 3x3 has an even greater psychedelic influence than other releases in the series and so won't appeal to the cool kids on the wonk train, but that just leaves those of us who aren't wearing new-era baseball caps to indulge in its rich textures uninterrupted.

Opening track 'Infinitum' is a beautiful remix by Dimlite, featuring thumb pianos and a limping rhythm with an intricate reworking of vocal samples. 'Comet (MatthewDavid)' and 'Endless White' take us in to ambient territory, with the unnerving drones of the latter demonstrating the scary potential Flying Lotus holds within this genre.

Beats come back with a vengeance with the Take remix of 'Parisian Goldfish', packed with wildly filtered pads and a ridiculous stereo mix down. Listen on good headphones for the full disorientating effect.

'Spin Cycles' is the second Lotus original on the EP and is again set in the ambient/drone model. This time it is even more disturbed, combining indecipherable vocals with overlapping pads in a song slightly reminiscent of Boards of Canada. Rounding things off are a Breakage remix of 'Testament', which is driven in a strange direction by a grainy guitar lick, and the Rebekah Raff remix of 'Auntie's Harp', an unparalleled and disconcerting example of electronic psychedelia and the strongest song on the record. Mind blowing.

BEN DOREY.





DENIS JONES IS A ONE-MAN ELECTRO-ACOUSTIC MUSIC MACHINE FROM ACROSS THE PENNINES. CURRENTLY WORKING ON A FOLLOW-UP 2007'S CRITICALLY-ACCLAIMED AND DOWNRIGHT AWE-INSPIRING HUMDRUM VIRTUE, THE BEARDED OPUS FAVOURITE SPOKE OF PHILIP GLASS AND CHICKEN FOOT SOUP.

HOW DID YOUR LIVE SHOW DEVELOP INTO ITS CURRENT FORM AND WHEN DID YOU FIRST START INTRODUCING ELECTRONIC ELEMENTS?

I suppose I started to experiment with equipment other than the guitar during 1999 and 2001 but kept it out of my set as it was playing with ideas and different configuration, which depended purely on the equipment I had at my disposal. This was just a Boss-DD5 delay pedal and a Boss SP-202 sampler and other instruments like the glockenspiel, bass guitar and voice. Combining this with new sounds I had been exposed to living in London drew out a new approach to writing and subsequently an opportunity to incorporate these ideas into the live set. The first gig that I recall was at the Bull and Gate in Camden, where I joked that the blue plastic case of the glock was my laptop computer. Unfortunately this dry comment was lost on some people there and someone after the show asked me what software I was using. Still I refuse to use software in the live show.

WHY?

I feel that an integral part of the experience of good live music is that you feel a connection and an involvement with the creation of the music, being witness to its creation in the immediate and unaware of its possible path and final destination. In the past I have been decidedly underwhelmed and sometimes disappointed with the experience of computer-based musicians stepping into the live arena. Part of this is because they could be checking their emails and not making music for people there and then, with all of the skill and labour being prior to the performance. I suppose my decision to use hardware as opposed to software has been made from the perspective of an audience member and trying to create something that I would like to see live. On the other hand, it could just be because I enjoy using hardware live, with its limitations and unpredictability. That is what I enjoy right now, not to say I will never use software...maybe in conjunction with and alongside what I have now.....then.

WHAT BROUGHT YOU TO TEACH YOURSELF THE GUITAR?

When I was small I had an urge to listen to music - way before I had considered making it - and from a very early age was taught to work the stereo and put on records through some gargantuan headphones that would dwarf my head. I guess this was the catalyst. Listening to Emerson, Lake and Palmer records led me to see myself as a guitarist before I had my first guitar at eight. The decision to teach myself was not conscious but more circumstantial, as I just didn't have lessons but had the patience to stick with it.

WHAT'S YOUR FAVOURITE NOISE-MAKING DEVICE?

My voice, as it was the first I was able to play with and the first to give me enjoyment from music.

WHEN DID YOU FIRST HOOK UP WITH YOUR LABEL, HUMBLE SOUL?

I was aware of Humble Soul through a couple of events they asked me to play at. It was as a result of this that Howard and Pete showed interest in putting out my almost-finished album, which became Humdrum Virtue.

A TRACK YOU MADE WITH KEMO MADE IT ON TO THE MARCUS INTALEX FABRICLIVE COMPILATION. DO YOU HAVE ANY FUTURE COLLABORATIONS WITH OTHER ARTISTS IN THE PIPELINE? SOME OF YOUR LABEL MATES, PERHAPS?

This came about through a now good friend Paulius (Bango Collective) from Lithuania who also features on that track. I will be going back to Vilnius in early September to collaborate with Paulius and a painter. We will be improvising some music at one of the old palace buildings in the city as part of the European capital city of culture.

WHO WOULD YOU LIKE TO COLLABORATE WITH MOST?

I think with collaboration it is important to work with people whose skills differ from your own. Considering I have no formal musical knowledge or training it would be with someone who has. Right now I am listening to the soundtrack from a film by Godfrey Reggio called **Powaqqatsi** with music by Philip Glass. After seeing Mr Glass as part of the Futuresonic Festival in Manchester this year, I think he would be top of my list. I think I could learn a thing or two from him. I would also love to continue collaborating with people I have previously worked with, like Luke Flowers, Paddy Steer and Matthew Halsal. In conjunction with the next release I will work with Graham Massey, Wild Birds and Peace Drums and many more in film, theatre and dance.

WHICH CONTEMPORARY ARTISTS DO YOU TAKE MOST INSPIRATION FROM?

I am mostly inspired by people's inability to stay static creatively. Some names that spring to mind are Björk, Carsten Nicolai, Charles and Ray Eames, Damon Albarn, Michel Gondry and Thomas Heatherwick.

MY FAVOURITE OF YOUR TRACKS IS 'SOMETIMES'. TELL US A BIT ABOUT THAT SONG AND HOW IT CAME INTO EXISTENCE.

A friend told me a story about going to a Vietnamese restaurant where the menu had no English translation. Unknowingly he ordered chicken foot soup. It was this that gave me the lyrical idea for the track. As for the music, it came in on the wind from the east.

I NOTICE YOU'RE PLAYING A SERIES OF SHOWS WITH NITIN SAWHNEY IN MARSEILLE. HOW DID THAT COME ABOUT?

Well by chance, or coincidence, or maybe it was just through being seen at a gig. I'm really not sure. The curator of the event was aware of my work and with Nitin saw me as someone who could bring something to the table.

WHAT DOES MUSICAL INDEPENDENCE MEAN TO YOU?

Harmonious separation. But this is something to strive for, with separation being the operative word because I think it is truly impossible to be totally independent of external influence.

WHAT ARE YOUR PLANS FOR THE NEAR FUTURE?

At the end of this month I will be going to Croatia with Electric Chair, a long standing club night in Manchester who last year started Electric Elephant, a festival on the Adriatic coast which I played, and thankfully on the merit of that have been asked back again. I will be releasing a new record called **In The Realms of the Unreal** next year and will be sending a sneak listen to the Now Then crew to try and whet appetites a little. Watch this space!

**SAM WALBY
speaking to
DENIS JONES.**

DENIS JONES.



OLD CROWN INN. 137 LONDON ROAD. 0114 255 0163.

YOU MIGHT BE FORGIVEN FOR HAVING WALKED PAST THE OLD CROWN ON LONDON ROAD, WITH ITS SIMPLE AND UNDERSTATED EXTERIOR AND LACK OF ANY GAUDY SELF PROMOTION. I KNOW I DID, (SEVERAL TIMES IN FACT), BUT I WOULD IMPLORE YOU TO HAVE A LOOK IN FOR A MULTITUDE OF REASONS...

First off, the Old Crown is a proper pub, where you'll be met with an atmosphere of friendly congeniality whether you're a long standing regular or a curious first timer alike, with a host of 'proper pub' features to keep you coming back. There is the 50p tournament standard pool table, the live Sky Sports shown in three rooms, the Tuesday night quiz, live music on Saturdays and the hidden gem of a fully covered and heated beer garden out back.

Along with all these regular attractions, landlords Pete and Sue are always thinking of new ways to offer something for everyone. This month will see the start of a sure-winner: Northern Soul nights on the 2nd and 4th Fridays and the return of the karaoke on the 1st and the 3rd. The newest edition to the pub is the Nintendo Wii which, rumour has it, will have its own Wii sports night on Thursdays. Finally, the dress code: anything you like, but probably best to avoid blue and white stripes.

See you there.



SAKUSHI. 27 CAMPO LANE. 0114 2737 399. SAKUSHI.CO.UK.

"SAKUSHI IS THE ONLY SUSHI BAR IN SHEFFIELD WITH A CONVEYOR BELT FOR ITS SUSHI," BEAMS PROUD OWNER STUART AND, SURE ENOUGH, STRETCHING BETWEEN THE TABLES IS A LONG SNAKING LINE HEAPED WITH LITTLE PLATES OF SUSHI, SASHIMI, JAPANESE VEGETABLES, RICE AND OTHER DELICACIES.

At our table the waiter explains: "The idea's simple - the conveyor belt is loaded up with fresh dishes, each one colour-coded to signify its price. When you see something you like just pluck it off and help yourself. At the end of the meal we'll count the plates up to see what you've eaten."

Don't worry though - if raw fish isn't your thing you can order from the extensive 80 dish menu that features a selection of cooked beef, chicken and fish as well as sushi and sashimi, or go for one of the ever-popular bento boxes that give you a selection of typical Japanese sides and pickles with two dishes of your choice.

With a new menu designed by their Japanese chef and sourcing the majority of its ingredients directly from Japan, Sakushi is bound to impress and almost certain to introduce you to some new ingredients that are rarely seen over here - butterfish and softshell crab jumped straight out as something completely new to me. Both were absolutely beautiful and obviously prepared with skill and care.

Sakushi also offers its full menu to takeaway, making it even easier to enjoy this wonderfully healthy food no matter how rushed you are, and with prices ranging from £1.80 to £3.80 for the little sushi plates it is little wonder that Sakushi has been causing quite a stir.

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+ THE PLIGHT
+ THROATS
MON 14TH SEP - £5 ADV - 7PM *#
BURY TOMORROW
+ SUPPORT
FRI 18TH SEP - £8 ADV - 7PM *#
F*CK BUTTONS
+ ZUN ZUN EGUI
SAT 19TH SEP - £15 ADV - 7PM *#
BONFIRE
+ CRIMES OF PASSION
SUN 20TH SEP - £12 ADV - 7PM *
L.A.GUNS
+ SUPPORT
TUE 22ND SEP - £8 ADV - 7PM *
MISERY SIGNALS
+ YOUR DEMISE
+ THE NUMBER TWELVE
LOOKS LIKE YOU
FRI 25TH SEP - £6 ADV - 7PM *
NYAAA
+ DEATH BY ROCK 'N' ROLL
+ PRETTY RIPPED

SAT 26TH SEP - £12 ADV - 7PM *#
AGONOIZE
+ PROTOTYPE
SUN 27TH SEP - £5 ADV - 7PM *
AND SO I WATCH YOU FROM AFAR
+ MACHINES
+ FIRESUITE
+ BLEAKLOW
TUE 29TH SEP - £6 ADV - 7PM *
CHIPTUNE ALLIANCE FEAT :
SABREPULSE
+ GOTO80
+ FIGHTER X
+ HENRY HOMESWEET
+ SPHERES OF CHAOS
SAT 3RD OCT - £12 ADV - 7PM *#
EASY STAR ALL-STARS
+ JOHN BROWN'S BODY
MON 5TH OCT - £8 ADV - 7PM *#
THIS IS HELL
+ GRAVE MAKER
TUE 6TH OCT - £8.50 ADV - 7PM *
THE KING BLUES
+ SUPPORT

THU 8TH OCT - £12.50 ADV - 7PM *
SKINDRED
+ DEAD BY APRIL
+ KARNIVOOL
SAT 10TH OCT - £10 ADV - 7PM *#
THE LANCASHIRE HOTPOTS
+ DARREN POYZER
SUN 11TH OCT - £12 ADV - 7PM *
THE SLITS
+ SUPPORT
MON 12TH OCT - £8 ADV - 7PM *#
BURNT BY THE SUN
+ SUPPORT
THU 15TH OCT - £14 ADV - 7PM *
DREADZONE
+ SUPPORT
SUN 18TH OCT - £14 ADV - 7PM *
VNV NATION
+ ROTERSAND
+ SAM

COMING SOON
19/10 - THE DEFILED
22/10 - FOREVER NEVER
24/10 - THE DOGS D'AMOUR
25/11 - THE TENNESSEE THREE
27/10 - A STORM OF LIGHT / MINSK
29/10 - PAMA INTERNATIONAL
30/10 - CANNIBAL CORPSE
31/10 - YASHIN
01/11 - NEVER SAY DIE TOUR
02/11 - STREET DOGS
06/11 - HOUSE OF LORDS
07/11 - VIKING SKULL
10/11 - TOMBS / BURIED INSIDE
12/11 - EMMURE / CALIBAN
13/11 - [SITD:]
14/11 - FADERHEAD
15/11 - GUN
20/11 - GARY NUMAN
21/11 - LAHANNYA
27/11 - CRUXSHADOWS
28/11 - CRIMES OF PASSION
30/11 - THE ANSWER
01/12 - LORDS
05/12 - BAD MANNERS

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ANTICHRIST. (2009)

DIR: LARS VON TRIER.

AS A FILMMAKER WHO HAS ENCOUNTERED A CERTAIN DEGREE OF CONTROVERSY AND A CONSIDERABLE AMOUNT OF MORAL JUDGMENT IN MY OWN WORK, I WENT INTO THE SCREENING OF ANTICHRIST REALLY WANTING TO EMPATHISE WITH IT.

It is impossible for a number of reasons, but none of them are related to the aspects the film has been most attacked for. The real sex, the excruciating torture, the maiming of male genitals followed by the penis ejaculating blood and the shocking clitoridectomy in extreme close-up could all still be there, with even more intensity, serving pretty much the same purposes.

The problem lies in everything else that surrounds them. To begin with, this is a very poorly scripted film. The psychotherapy elements feel copied and pasted from text books into the mouths of the characters without much discernment, and they verge on the laughable. The mythological/supernatural aspects of it, used to back up the horror with some semblance of substance, are only half-heartedly addressed.

Visually, the oft-praised 'beautiful' imagery couldn't be more awkward. It's undeniable evidence of a cinematographer left to his own devices and lacks in spirituality altogether. There's a place for this kind of vacant stylisation and it's called advertising – and still, there have been a handful of adverts through the years with more depth than a lot of films.

The final dedication to filmmaker Andrei Tarkovsky is the ultimate offense and a definite embarrassment. It does not legitimise such an immature piece of filmmaking.

BREAKING THE WAVES. (1996)

DIR: LARS VON TRIER.

THIS IS THE FILM THAT DESERVEDLY BROUGHT LARS VON TRIER TO THE ATTENTION OF THE WORLD. IT IS UNDOUBTEDLY HIS MASTERPIECE AND THE BEGINNING OF WHAT HE WAS TO EMBARK ON EXPLORING IN SUBSEQUENT FILMS.

Crowned with a tremendous performance from Emily Watson as a good-hearted woman who, after talking to God, sacrifices her dignity and more for her disabled husband, this is an unbelievably poignant film. The director's innate subversive approach pervades the majority of the scenes, giving them an edge that raises the film above sentimentality. The accusations of misogyny started here as well - for all he was to make his lead female characters endure.

But perhaps more important would be the naturalistic aesthetics. This was the embryo of the Dogma 95 movement, which probably only looked good on paper. In the same way, Dogville (2003) handled what remained of its ridiculous, castrating rules to great effect and became his only other great film.

Like nearly all of Von Trier's output, Breaking The Waves is directly indebted to one or a few major works of cinema. In this case, it's David Lean's Ryan's Daughter. This is far from saying that Von Trier has nothing new to say - he's just more academically rooted than he would like us to believe.

This film retains all of its original power and has a truly timeless quality. After all, it taps into the most suppressed notion of modern times: the courage to be good.

JOÃO PAULO SIMÕES.
IS A PORTUGUESE INDEPENDENT FILMMAKER
WORKING ANONYMOUSLY IN SHEFFIELD.

HARTLEYS.

47 CHURCH STREET.
07890450075.
HARTLEYSDELICATESSEN.CO.UK.

You may remember these sandwich architects from their old shop on Leopold Street, but not yet found the newer, bigger and better premises just around the corner on Church St. It really is worth going the 50 yards to see the improvements the lads have made, while also maintaining their previous perfectionist approach to the deli-lunch. The menu is packed with original designs of sandwiches, bagels and paninis, including the 'Sweet Billy' and the 'Indian Jones' (a personal favourite), as well as now offering jackets, pasties, a buffet lunch service and free delivery on breakfast menu orders.

For those with a daredevil streak and a sturdy constitution, have a bash at the Russian Roulette panini. One end of it carries a health warning. Seriously.

PURPLE MONKEY.

184 CROOKES.
0114 2676688.
MAIL@PURPLEMONKEYGROUP.COM.

If you're looking for bespoke t-shirt design and printing then Purple Monkey is a great option. They have recently re-located from Commonsides to 184 Crookes and offer a wide range of printed t-shirts, hoodies, polo shirts and much more. Be it for a stag do or university club, for one job or a thousand, go get yourself a 'uniform' designed and printed with them.

Purple Monkey offer excellent discounts on bulk orders and students coupled with a guaranteed friendly and professional service. The staff there genuinely love what they do and are enthusiastic about what you want printed on your chest.

COOP.

LONDON ROAD.

At the top of London Road opposite the NatTwat bank lives the Coop Café. It's awesome. It's well priced. It's an ethical cafe entwined with an artspace covered in a grin. We're happy to see it and so will you be when you visit. Two cups of tea and a bacon and egg sarnie for £4.50 is amazing in my book.

Soon, I am told, they will have an outside garden as well. On the boards outside the café it says, "Musicians welcome, come play for your supper." Yes. Surrounded by the grit of last night's fast food places and a busy London road, this here is a gem among rocks.

Support it.

TOAST.

THE FORUM SHOPS.
COOKEDBREAD.COM.

It's been frankly far too long since we've made mention of our friends Toast in the Forum shops, so here is an update as to why it's well worth a visit. To put it simply, Toast is fun. A shop devoid of any pretense or snobbery and independently run by a pair of entrepreneurs with a genuine love of bold, bright and original clothing and visual art.

The shop offers a unique selection of original design that stands out brilliantly from the almost uniform look often found on the high street and the stock is constantly changing, so have a butchers at their latest lines for that individual design that jumps out at you.

THREADS.

EVERY SATURDAY.
@ DQ, FITZWILLIAM ST.
10PM-4AM.

Seemingly without fail, Threads occurs every Saturday night from around 10pm till 4ish at DQ. They've got it all covered - cheap entry, cheap drinks, visuals of the city, eclectic genreless spinning and a warehouse-type venue, always rammed to the rooftops with hedonism.

While offering no discount for folk with skinny jeans and crazy hair, this event is popular with Sheffield's indie scene and one can see why. With regular DJ slots from the likes of Matt Helders and Andy Nicholson of Arctics fame, alongside Reverend and the Makers, Belle and Sebastian, Toddla T and Little Lost David.

Live shows at the Harley as well. Watch out for Threads.

SMART VENUE COFFEE SHOP.

100 LONDON ROAD.
FIRSTSTEPTRUST.ORG.UK/
SHEFFIELDPRO.HTM.

Around a month ago, we were more than a little relieved when the empty space left by the London Road gallery was filled, and not by a Starballs or Greggs, but by the rather aptly named Smart Venue Coffee Shop. What sets this place apart from its corporate counterparts is that it is part of the First Step Trust, a scheme that helps people into work following periods of unemployment due to ill health.

The scheme provides voluntary work in a commercial environment for up to twelve months and aims to provide experience of the responsibilities, obligations and expectations of day to day working life, thus enabling the volunteers to phase back into work. Cracking latte too. We'd recommend you pop in and see just how smart it really is.



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- verb -
to wander about or act slowly and without much purpose.

- noun -
I'm going for a mooch around the shops
(Also Moocher, a person who mooches).

"Come and mooch around our shop,
take your time and buy alot."
- Anon 2009 -

broomhill mooch.

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199 whittam road | broomhill



THIS IS YOUR CITY.



MAP.

KEY.

1. PURPLE MONKEY.
2. A+M DOG GROOMERS.
3. BEANIES.
4. GREEN SPIRIT.
5. LAB 13.
6. MOOCH.
7. SAKUSHI.
8. MUNCHIES.
9. THOU ART.
10. GOLDEN HARVEST.
11. CORP.
12. THREADS.
13. PLUG.
14. FAMOUS SHEFFIELD SHOP.
15. KUJI.
16. COCOA.
17. MISH MASH.
18. SHARROWVALE LAUNDERETTE.
19. POMONA.
20. VINE.
21. THE OLD CROWN INN.
22. CAFE EURO.
23. CREMORNE.
24. INK EXPRESS.
25. THE RUDE SHIP YARD.
26. OLD SWEET SHOP